method was to interweave the comedy

of life with the tragic. He is richer

the old morality types, giving them the

speech of the most subtle and flexible

'What message has 'King Lear' for

to clothes, to pretences, to surface val-

Wetona," at the Lyceum Theatre.

in "The Heart of Wetona."

ing of an Indian thus early in his no-

table stage career been a boomerang

one instance when the old adage that

"the only good Indian is a dead In-

bly the best work of this actor's

career. His portrayal stands out as

does not hold, for William

man's absurd passions.

quickly, so distribution should undo excess "We are giving 'Lear,' moreover, be-

cause it is the most human of the Quite a text for the militant Socialist! tragedies, because it is a unique ex-

ample of how Shakespeare humanized Lear, while he was sane, was really

speech of the most subtle and flexible lowing the lip homage of his elder dramatic poetry which the world has daughters to outweigh the silent fidel-

the people of to-day?" Macdougall was radical values of life, declaring that



the two performances on last Sunday and last Monday nights revealed. At the little Bandbox Theatre there was a private performance of Maeterlinck's "Aglavaine and Selysette" by the Washington Square Players. The pext night Sir Herbert Tree presented "The Merchant of Venice" at the New Amsterdam Theatre. There was a

that preside in East Fifty-seventh sary to add these supercrogatory at- to the view of the audience. ented by Sir Herbert. But the delight to present representations. Yet none of the large audience at the disclosure of its single features is so fine as the The manner in which "Aglavaine art, the public that really makes the is scenery of the conventional and ap-

To the present writer there is no interest in the effort of any scene painter to recreate Venice in the days of its greatness. No painter, even W. Harker, is going to obliterate the memor; of what Giorgione, Tintoret, Paolo Veronese, Titian and the other glories of Venetian art have done to imlines in the play one does not require all the scenic investiture which is now

THE PLAYS THAT LAST. The plays that continue in New York are "A Lady's Name" at the Maxine Elliott Theatre, "Ranona" at the Forty-fourth Street Theatre, "Rio Grande" at the Empire Theatre, "The Heart of Weona" at the Lyceum Theatre,"The Boomerang" at the Belasco Theatre, "Common Clay" at the Ro-public Theatre, "A Woman of No Importance' at the Fulton Theatre, "Hit the Trail Holli-day" at the Harris Theatre, The Cinderella Man" at the Hudson Theatre, "Treasure Island" at the Punch and Judy The-'The Melody of Youth" at Criterion Theatre, "Jus-at the Candler, "The eat Lover" at the Longacre

Theatre, "The Co-respondent" at the Booth Theatre, "Erstwhile Susan" at the Gaiety Theatre, fair and Warmer" at the Elge Theatre, "The Merchant of at the New Amsterdam Phirty-ninth Street Theatre and he Washington Square Players the Bandbox Theatre.

The musical plays are "Very Good Eddie" at the Princess
Theatre, "Pom-Pom" at the
Cohan Theatre, "Katirka" at the
Lyric Theatre, "The Blue Paradise" at the Casino Theatre,
Theatre, 'Sybil" at the Liberty Theatre, The Cohan Revue 1916" at the stor Theatre and "Robinson rusoe, Jr.," at the Winter Gar-

The Hippodrome is open with Sousa's Band, "Hip Hip Hooray" and "Flirting at St. Moritz," a big spectacular offering.

ner in which the two plays were pre- given to the drama. But the public all the trial scene there is no figure, sented. The difference was almost as likes it and Sir Herbert Tree is a past to which the eye so frequently turns treat as the aspect of the auditorium master at gilding the pill with music and on which it rests with the satisand spectacle. But for this very man- faction to be derived from the sight Only a handful of the faithful sat ner of presenting Shakespeare it of the stricken Jew. And the same is under the ministrations of the powers would never have been thought neces- true of every scene which brings him

ROBINSON CRUSOE

PEGGY

street. There was, of course, a crowd tractions to the text. Well read, swiftly There is no reason in the world why to fill the beautiful auditorium of the acted and made human by the skill of the Jew should not be played with the New Amsterdam. Probably the differ- the actors, there could be no need of resources of melodrama. But there ent numbers indicate the degree of in- any of the added attractions which would probably be no reference to the terest in stage direction. The little the managers have found it necessary melodramatic character of the Engaudience was immensely more pleased to embroider on Shakespeare to-day. Ish actor's impersonation of Shylock

lovely play of Maeterlinck than it Amsterdam Theatre is strong in that pressing all that there is in the would have been by the spectacle presinterest which is esteemed so important speeches of Shakespeare.

the court.

by the modern way of presenting the But the representation at the New were his vocal resources equal to ex-

of the scenes of this highly pictorial performance of the Jew which Sir and Selysette" was presented was al-Shakespeare was manifest. Whatever Herbert Tree gives. Since the days of together charming. There was every the beauty and significance of the new Henry Irving there has been no such phase of the little tragedy reflected on stagecraft may be to the lover of stage vital and imaginative portrayal of the the curtains by means of the lights. role. It seems a curious viewpoint which were contrived with such skill theatre possible to-day is much pre- to criticise the actor for the varied that in one instance they even manjudiced in favor of scenery. And that "business" he has imparted to the role. aged to present the illusion of the He beats his hands against the stones foliage in a park. Such a manner of of the street and sprinkles his fore- performance is, however, for only the head with ashes in the depth of his elect at present. The larger pubremorse after the flight of his daugh- lic would probably be disappointed by ter. The coins fall in a shower of its simplicity. It will be enjoyed. gold from the bags offered to him in however, just in proportion to the intelligence and cultivation of the spec- ground. Then Yssaline should be one of the distinct dramatic hits of

In appearance and gesture he is a tators. Indeed the decoration was played by a child. But there was lit- the year. rarely picturesque apparition. In ac- superior to the acting. The ecstatic tle in the production of the play to tion he is eloquent and above all au- detachment supposed to be the es- suggest the figures of a painting by mortalize the beauty of the Adriatic thoritative. That latter quality is most sence of such plays as this tragedy vagueness that might be expected of strikingly shown in his domination of of Maeterlinck was altogether lacking. them. And that is the truest kind of every scene in which he appears. In The players kept their feet on the Maeterlinckian acting.

CATHLEEN NESBITT, IN "JUSTICE

SHAKESPEARE A FUTURIST, BUT OF A DIFFERENT SORT

actor who produced "King Lear" for ancient, medieval and his own times, sweetest poetry and larklike music. the Chelsea Neighborhood Players, has his own views as to the standing of ghosts, almost God himself Shake-marked, "how Shakespeare has come the great playwright. He imparted speare made speak the heart language to be regarded as dry as dust, because some of them with picturesqueness of the folk, he made them intelligible from childhood we have heard his and tang to The Sun reporter who to the bottle and jug life of the Eliza- lines given in a droning singsong. interviewed him on the success of the bethan day. interviewed him on the success of that plays. He began by saying that Shakespeare was the futurist of his humans. The wires by which he humans. The wires by which he humans. The wires by which he pulled them were the most sensitive unbolted villain into mortar and daub the wall with him? Not a pale book-

"Futurists are the most advanced and revolutionary products of art," "The futurist said Mr. Macdougall. kicks up his heels and vaults over the stiles of convention. He makes a dive at life, stamping himself free of the

"Shakespeare did that very thing. He shook off rhyme which had fettered the drama. He knocked the stilts from under tragedy and snatched the slapstick from comedy. He threw aside the thentofore revered dramatic unities. He humanized the stage world, peopling it with thinking, feeling men and women to replace the of the town, all the show, all the most mishandled of Shakespeare's and possesses about the same intensity puppets which had for a long while bobbed before the crowd.

"But Shakespeare, the greatest of futurists, was far different from the up against the eternal verities, which Tate's absurd melodramatic version futurists of to-day. Our futurists are unintelligible to the masses of people. They deal with the unusual in order to revolt against the commonplace. Shakespeare revolted against the artifuturism was a light out of darkness. It did not blind or dazzle, but in its rays even the groundlings clearly saw humanity triumphant. His futurism

was the touch of nature that made

psychologic nerves. His psychology, when analyzed, is the most unerring in all the literature of the world."

With emphatic nods Mr. Macdougall confirmed his faith in Shake-

nature," Macdougall continued. phrase? It doesn't mean that Shake- ready for you. speare photographed life. He didn't.

the Medes and Persians. ing scene of 'Romeo and Juliet.' In- triumphed. stead of straw types, bloodless marionettes, the London audience saw on the old man instead of a rugged, violent stage a revelation of life, a roistering old savage. The whole play was reaction of holding back a father's scene in the streets, drunkards, human thrown of its balance.

beings carousing like Londoners. And "Kings Lear," contrary to the pre-throughout the crucial and intense

Duncan Macdougall, the Scotch | "Shakespeare brought the heroes of at the same breath they heard the Why, he's a blatant realist.

> worm, I'll warrant you." Macdougall was asked why "King Lear" had been chosen for the neighborhood performances in Chelsea churches and settlements last month

wonder how many people really un- with a merry smile. "Right you are in any characterization whatsoever derstand what is meant by that to ask it. I have many good answers not even as to makeup or costume.

are more enduring than the laws of had been the text for even such actors as Garrick, Kemble and Kean. "Why, in his first tragedy he shook Cordelia married Edgar. Lear rea sweeping gesture. "London stood up five. All the soaring tragedy was de-

"Lear was portrayed as a decrepit

It is interesting to compare the two

Indians created and played by Mr. Courtleigh twenty-one years apart. Many New York theatregoers will remember having seen Mr. Courtleigh in "Northern Lights" at the American Theatre-then one of the first class playhouses of the city-following his ppearance in Boston in this play. Mr. Courtleigh played for one whole season in "Northern Lights" at the American Theatre.

The character of John Swiftwind in 'Northern Lights" was distinctly different from the character of Quannah "The Heart of Wetona." Swiftwind was a young college educated Indian, who, excepting that his skin was darker than other Americans, was to all appearances the same as any young American man, dressed the same and had more or less the same ideals and habits as any other Eastern college man. He was more or less like play of that name which Robert Edeson played at the Hudson Theatre about seven or eight years ago.

"John Swiftwind was a straight

part," said Mr. Courtleigh in compar-He produced the play and acted the ing this character with Quannah in part of the king. "Shakespeare held the mirror up to part of the king.

"The Heart of Wetona. "In playing studies," Macdougall continued. "I part of the king.

"That's a good question," he replied in any characterization whatsoever. But the role of Quannah is a strong "First, we gave 'King Lear' because character part, one of the most in He held all the humdrums, the pet- it is most seldom given and because tense to be found. In fact, Quannah tiness, the whole panorama of the life it is the most mistunderstood, the is just as strong a part as Louis XI. shams, all the seemings (to use his plays. 'Lear' as written by Shake- Without a doubt Quannah is the most favorite word) up against the real speare was not produced during the difficult role I have ever played. All things that count—all the passing lies 160 years prior to Booth. Nahum the way through the play as Quannah I am obliged to carry a tremendous weight in my heart. There is a terrible gnawing within me, and I am obliged to indicate this subtly and not by any the town," Macdougall indicated with mounted his throne at the end of act distinctly outward sign or by spoken word. Perhaps few theatregoers ficial, producing the human. His and gasped, for instance, at the open- leted. A silly soothing syrup ending realize the strain I am under while playing Quannah, but I tell you when the curtain goes down on the last act I am almost ready to drop from the

INDIAN TYPES ACTED BY WILLIAM COURTLEIGH

"It may be interesting to note that

insane in his attitude toward life, al-

ity of Cordelia. Only when he becomes mad does he suddenly comprehend the

role of an Indian in the play "Northern festival. Lights," which had its premiere at "Another thing is that I have a numthe old Bowdoin Square Theatre in ber of real and absolutely true Indian the old Bowdoin Square Theatre in sentences to speak—whole paragraphs, rather. As John Swiftwind I merely he is now playing the Indian chief in the Charles Frohman-David Belasco dian would speak, but there was not joint production of George Scarbor-even so much as an Indian dialect in ough's American play. "The Heart of 'Northern Lights.' Altogether Quannah is the most difficult and yet the most Not only has Mr. Courtleigh's play- satisfying role I have ever played."

to him, but Mr. Courtleigh has made LEARNING FROM MISS DEMAREST. the greatest artistic success of his

career as the Indief chief Quannah Freely Distributed by the stachian Tubing.

Frank Wilstach seriously pretends that he believes all the beautiful young Courtleigh's skilful characterization ladies of the stage say to him. Else of the chief of the Comanches is proba- how could be expect the world to take seriously all this learned talk about music which Frances Demarest handed to him just before she closed her engagement in "The Blue Paradise" and went to sing in "The Brazilian Honeymoon." She came into his office one day and approached the subject in this way:
"Syncopation." declares Miss Dem-

arest, "was the stock in trade of most of the composers; it is a striking feature in Hungarian music, and it can sometimes be heard even in sailors' chanties. It is reported that a learned professor in the early '60s said to a lady amateur, 'You can play syncopation? Then you must be good musician.' It seems to be the impression of some that this well known species of rhythm was discovered on this side of the Atlantic, and moreover, some of these ragtime writers have been as pleased with their discovery as a street Arab who, or being taken to the country, discovers that flowers grow along the roadside. These ragtimers were a few conturies behind. In Spitta's 'Life of Bach' we read that Vivaldi, the violinist, who died in 1743, was supposed to have invented syncopation; that it became popular in his day under the name of the Lombardic style. Also that Bach and others imitated Vivaldi's use of it. The stage itself will cost more than gagements, but never the bardic style. Also that Bach and \$10,000 for carpentering alone without thing so much as my work under Mr. counting scenery or devices unknown Crisp, and I can go further and say But students of composition have always known syncopation under the name of the 'fourth species of counterpoint.' Apparently no one seems to have recognized that Lombardic style was the same thing in smaller

"Again an instance of there being something in the name by which the thing is called. Moreover, the stuthe Fitzwilliam Virginal Book (formerly called Queen Elizabeth's Virginal Book) whistles more than half now should be called ragtime. The greatest ragtimist of the nineteenth century was Schumann. A Cambridge Don once remarked that Schumann ometimes carried syncopation to such a length as to incur a danger of the original accentuation being lost to the But every one is now familiar the Davidsbundler Against the Philisragtime as must have completely dis- assistants. comfited the Philistines who first heard it.

"But though it has been customary to say that the frequent use of syncopation was a special feature of Schumann's music this did not mean that other composers neglected it. Of the contrary, Beethoven, Brahms and all the modern giants have relied on it for some of their most striking effects, for the artistic and purposeful disturbance of the normal regularity of accents imparts a special energy music, which at once arrests the attention of the intelligent listener We have only to think of the verve and enthusiasm of the Hungarian

THEATRES THIS WEEK

MONDAY-Maxine Elliott's Theatre—"A Lady's Name," by Cyril Harcourt for Marie Tempest and a company of well known actors. Columbia Theatre—Opening

of the summer season of bur-

Thirty-ninth Street Theatre-Arnold Daly will transfer his revival of Richard Mansfield's great success, "Beau Brum-mel," to the Thirty-ninth Street Theatre beginning to-

TUESDAY-Metropolitan Opera House-Matinee performance with famous singers for the Actors' Fund of America. WEDNESDAY—Cort Theatre—
"Molly O," new operetta by
Carl Woess and the Smith

brothers. RIDAY - Metropolitan Opera -First Public Gambol of Housethe Lambs this season, to be repeated on Saturday evening and matinee.

vailing notion, is rich in comedy. It is well known that Shakespeare's discriminating Lears of the world.

dances, now happily familiar to us. Their intense energy, the fire with intense energy, the fire with "Gloster seems to put his finger on which they inspire the executants are the sore spot when he says in Act IV .: largely due to the constant recurrence as a comedian in his tragedies than Let the superfluous and lust dieted man, of syncopation combined with great in his comedies. In his comedies he merely laughs at the passing modes, but in his tragedies he pokes fun at merely laughs at the passing modes, but in his tragedies he pokes fun at merely laughs at the passing modes, but in his tragedies he pokes fun at lattice laws), that trapidity of movement. Yet the disturbance of accent is so exquisitely mingled with regularity that there is no chance of the ear becoming mysti-

TWO NEW PLAYS THIS WEEK.

Novelty for Marie Tempest and an Operetta to Be Heard.

The managers are now offering the spring novelties of their theatres, There will be a farce and a musical sked.
"Briefly, the message is this," he "through tattered clothes small vices play this week as the springtime con-

answered thoughtfully. "If we con-tinue to deal with people according hide all." "A Lady's Name" is the title of the othes, to pretences, to surface val-without taking stock of their sesses his sight, is blind to the circum-Marie Tempest will be seen on Mon-"Similarly Gloster, while he still posoner potential strength, then the stances surrounding him. With his day night at the Maxine Elliott Thea-Gonerils, Rogans and Edmunds run own eyes he reads a forged letter and tre. Details of the production have alaway with it every time, and the trusts the devil of the play, Edmund. ready been published here. Kents, the Cordelias, the Edgars and But when he is blind he first discerns

At the Cort Theatre Wednesday

the fools (so called but really the artists endowed with a conscious folly) confide, deciaring, 'I stumbled when I night John Cort will present a spring will suffer beyond all reason, and we all, the whole world, must bear the cost.

"For the sake of preserving certain limited physical resources, limitless "Shakespeare in Lear, as in all his finer works, riddles both bloodless virtue and bloody vice, standing firm on the middle ground of humanity."

saw.'

"Shakespeare in Lear, as in all his entitled "Molly O," book and lyrics by Harry B. and Robert B. Smith, music by Carl Woess, and staged by the middle ground of humanity." George Marion. The play is in two acts, the scene of the first being laid in Newport and that of the second in Vienna. The story concerns a title hunting mother who corrals a count for her daughter. When the count learns that he has been bought and paid for he rebels, only to catitulate William Courtleigh can't help rem- moments of the play developed in the in the end when he learns that the William Courtleigh can't help reminiscing these days, especially since his first starring venture was in the his first starring venture was in the sideration involved the count leaves his bride after the ceremony and hies away to Vienna, where, in the second act, at a ball given by art students the two are reconciled. Opportunity is therefore given for beautiful costume display. The score by Mr. Woess includes some twenty numbers. The presentation will serve to introduce a new prima donna in the person of Katherine Galloway, and will also bring back to the legitimate stage Grace Field in one of the most important roles. The cast of principals ambition seemed at the time to have will also include Tom Lewis and John been thwarted completely, because B. Young among its fun makers, and "Ramona" as a stage subject had baf-Mabel Josephine Harris, Dan Quinlan, Mr. Sallsbury had left the stage and Donald Crane, Rene Detling, Josie In-

THE MEASURE OF THE MASK.

Wednesday and Saturday.

Gigantic Scale on Which "Caliban"

expressly interested in "Caliban, by the cusive repertoire. He was leading Yellow Sands," the Shakespeare man for Kathryn Kidder in "Mme. masque to be produced in the City College stadium for five nights beginning other plays. He played the lead for May 23, Everard Thompson submitted John Drew in "The Second in Comsome interesting figures illustrating mand." He was in support of Mrs. the physical magnitude of the under-Fiske in "Becky Sharp," "Hedda

Barber had previously built the famous in Klaw & Erlanger's production of Yale bowl and the motor speedway at "The Prince of India," and supported Yale bowl and the motor speedway at Sheepshead Bay, observed that the stage already erected at the City College stadium by Joseph Urban for the "Caliban" production required the use of 175,000 feet of lumber, was 65 feet in height and 250 feet broad. Later before the college with the college of the college stadium by Joseph Urban for the "Magda," and other plays. In his two years experience in picture acting, Mr. Salisbury played the "heavy" in Lasky's production of "The Squaw Man," the lead with Margueries of the college of to a newspaper reporter Percy Foster, the foreman in charge of the job of making over the stadium into a tremendous auditory for the great spectacle, provided some statistics which emphasize the greatness of the enteremphasize the greatness of the enter- cluding the most noted during my

prise.

The stage itself will cost more than gagements, but never enjoyed anyto the plain process of building. It is that I never learned so much under made of planed, tongued and grooved any other man." lumber of fine quality and constructed

with the greatest care. In the vast horseshoe to be occu- TIM MURPHY SAVED A LIFE. pied by the 20,000 spectators there are 300,000 feet of lumber held in place by 250 kegs of bolts and nails. There are to be 14,000 new seats added to the His Acting May Have Settled. original Lewisohn stadium, which had It requires a stretch of the imagina dents were not the only persons who a capacity of 6,000 persons sitting tion to picture Tun Murphy, who place knew the secret. The Ploughenan in down. In this new seating plan there the role of Old Bill Bones in "Treasur. are to be 214 private boxes, each ac- Island' at the Panch and Judy Theatre commodating six individuals.

his merry air in what has hitherto been called syncopation, but which for a period of five weeks continuously.

The production, in which thousands of Murphy was one of the funniest and persons are to take part, calls for an most laugh provoking comedians who enormous number of costumes, seemic ever played in a Hoyt farce. Though and lighting effects never before undertaken and the concentration of an ar- most notable creation was the charactistic staff such as never before was as- ter of Maverick Brander, in "The sembled for the putting forward of a Texas Steer," in which he starred for with Schumann's music and under-stands what the composer is driving at. The same composer's 'March of Richard Ordynski, Garnet Holme, Leon stage door of the Punch and Judy The-Koemmenich, Mrs. John W. Alexander, atre, he was approached by a stranger tines' ends up with such an orgy of Mrs. Robert Anderson and numerous who, after introducing himself, made

The speaking cast of thirty is headed Murphy by Edith Wynne Matthison, Howard Kyle, Lionel Braham and Gareth Hughes. There is to be an orchestra of 200 and a chorus of 1,000 concealed

HE THINKS IT WAS FATE.

But It Was Probably His Type or the Salary That Settled It.

always wanted to play more than any his hand on Tim's arm, as if he were other; mine was Alessandro," said afraid he would get away, "that night Monroe Salisbury, who plays the role I was goin' to cash in my checks so splendidly in the beautiful cinema to the Almighty and was heading Street Theatre.

though the choice fitted so perfectly see a show called 'The Texas Steer' with the desire that had possessed Mr. at the Opera House. I hung back at Salisbury for years.

displayed in his portrayal. Why he end of the show. When I go

in its incipiercy and the actor's chief that saved my life."

THE HIPPODROME.

A varied benefit programme has been planned, by arrange-ment with Charles Dillingham, for Sunday evening of this week at the Hippodrome for the News-boys' Summer Camp at New Dorp, Staten Island. This camp Dorp, Staten Island. This camp is designed to provide a summer outing for the boys who sell newspapers in the city streets. The performance is under the auspices of the New York dailies. Every American theatrical manager is cooperating in its success, as the bill represents nearly every Broadway success, the vaudeville circuits and the movies. R. H. Burnside will act as general stage manager. The artists who have volunteered their services are herewith arranged alphabetically: Arnaut Brothers, George Babbe

and Edward Nelson, Capt. Bar-ney and Son, midgets; Fanny Brice, Hattie Burks, Lucile Cavanah, Charlotte and the Ice Ballet. Rita Dane, Carl Gantvoort Kitty Gordon, Bernard Granville, Mitzi Hajos, Beatrice Herford, Stewart Holmes, June Caprice and Dorothy Bernard from the Fox Film, the Kalaluhi Orchestra from the Biltmore, Gail Kane, Alice Brady and Baby Lorna from the World Film, Dorothy Kelly and Edith Story from the Vitagraph, Christine Langham, George McKay and Ottie Ardine, Ada Meade and Miss Mendoza, Violet Mersereau from the Universal Film, Oklahoma Bob Albright, Rose E. Patley, Ponzella Sisters, Powers's Hippodrome Ele-phants, George Primrose Min-strels, Carl Randall, Will Rogers, Helen Rook, Ryan and Tuerney, ruly Shattuck and Martha Golden, Golden, Philip Spooner, Belle Storey, Bourke Sullivan, May Thompson and Walter Manthey, S. S. Vaterland Band of twenty one musicians, Yvette, Mr. Wheeler and Miss Dolan, Elsie White, Bert Williams and Nat M.

Thomas Conkey, Donald MacDonald, fled some fifty dramatists. Then after had been appearing for two years in tropidi and many others among its pictures the cherished desire was ful-singers and dancers. Matiness filled as by magic, How well Mr. Salisfilled as by magic. How well Mr. Salisoury has performed his part the thouands of delighted spectators of the Almed "Ramona" will testify.

That this artist came to photo drama with a fine technical equipment is Will Be Given Here Next Week.

During the dinner given by Otto H. Richard Mansfield in his production of Kahn at Sherry's recently to those "Henry V." and other plays of his extaking.

Mr. Thompson, who with Donn of the Lowlands." He played the lead

ommodating six individuals.

The construction of this vast stage captain of Flint's crew. Moreover, to

the startling announcement that Ma he wanted to take this opportunity of thanking him for the service. "Well," said Tim, scanning the stranger's face closely, "I am not of a

very adventurous nature, and I don't ever remember of saving anybody's life. Sure I'm the right man? "Sure," replied the stranger. "Aren't you the Tim Murphy who played that funny man in 'The Texas Steer' back in Dubuque, Ia., several years ago?" "Guilty," said Tim.

"Every actor has a part that he has "Well," began the stranger, placing frama "Ramona" at the Forty-fourth straight for the river when I met a treet Theatre.

The realization of Mr. Salisbury's de-I had just buried the last of my three ire came about so interestingly that kiddles 'longside their mother. I didn't it ought to strengthen the faith of any want to look too anxious to leave him, one who believes in an overruling fate. because he might interfere with my This is so because it seemed on its face plan to jump in the river. So I just like pure accident that he was chosen pretended to be the same as always, for the role in the screen play, al- Then he asked me to go with him to first, but finally decided to humor him The actor was sent to Donald Crisp, and postpone my own little act. Well, the director of "Ramona," by a theatri- the show didn't much interest me at cal agency. Mr. Salisbury had no part first, I wasn't in much of a humor to in the selection of himself for this laugh. Then you came in and made particular role, and it looked like sheer some funny remark, I don't remember luck to fall into one to which his ambi- it any more, and I smiled. Later on tion had eagerly looked for years. No you made some more funny remarks doubt the dreaming he did about it had and I laughed out loud. I guess that much to do with the fine understanding broke the spell, for I laughed till til was picked does not appear to the su- and said good-by to my friend I looked

perficial observer of his portrait, for in down the dark street toward the river his natural self Mr. Salisbury is not of and shivered. And then I thought the Indian type, not, at least, in any you in that funny part and right there Mr. Salisbury was picked for the laugh left in him he's not ready to di part of Alessandro by Charles Froh- I have a good business in this city man to appear in a stage version of now and have laughed a good many "Ramona" written by Jeannette L. times since, but, Mr. Murphy, I reckon Gilder, but the production fell through it's you I have to thank for the laugh